



ART
DUCKO



ISSUE
7

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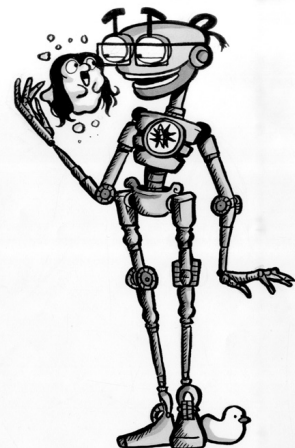
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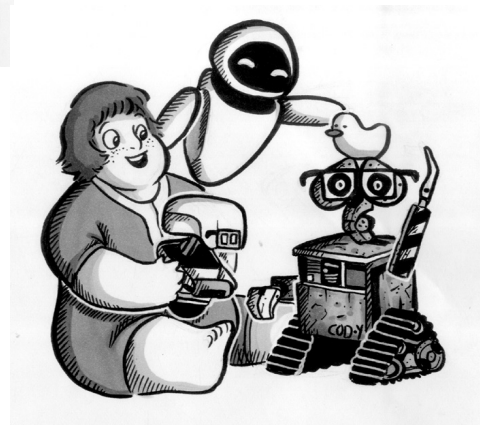
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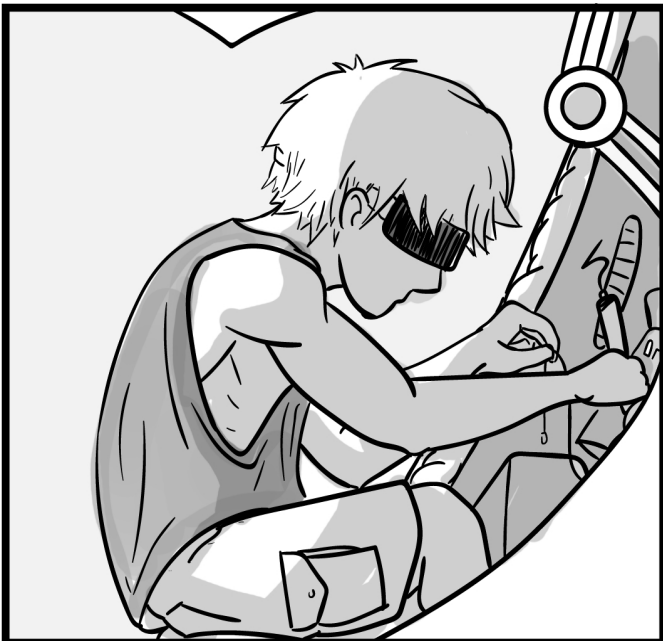
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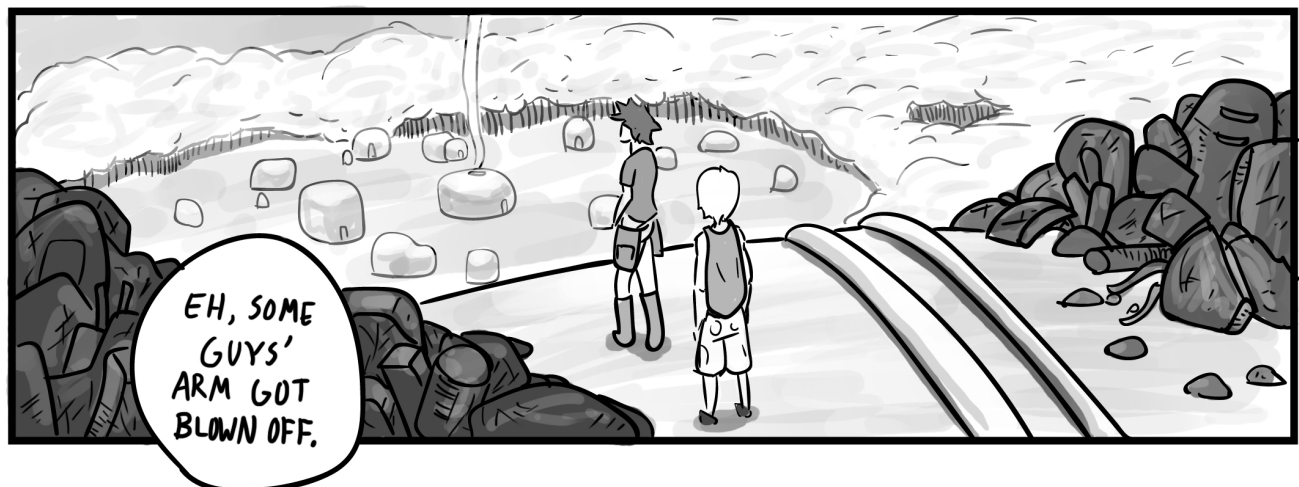
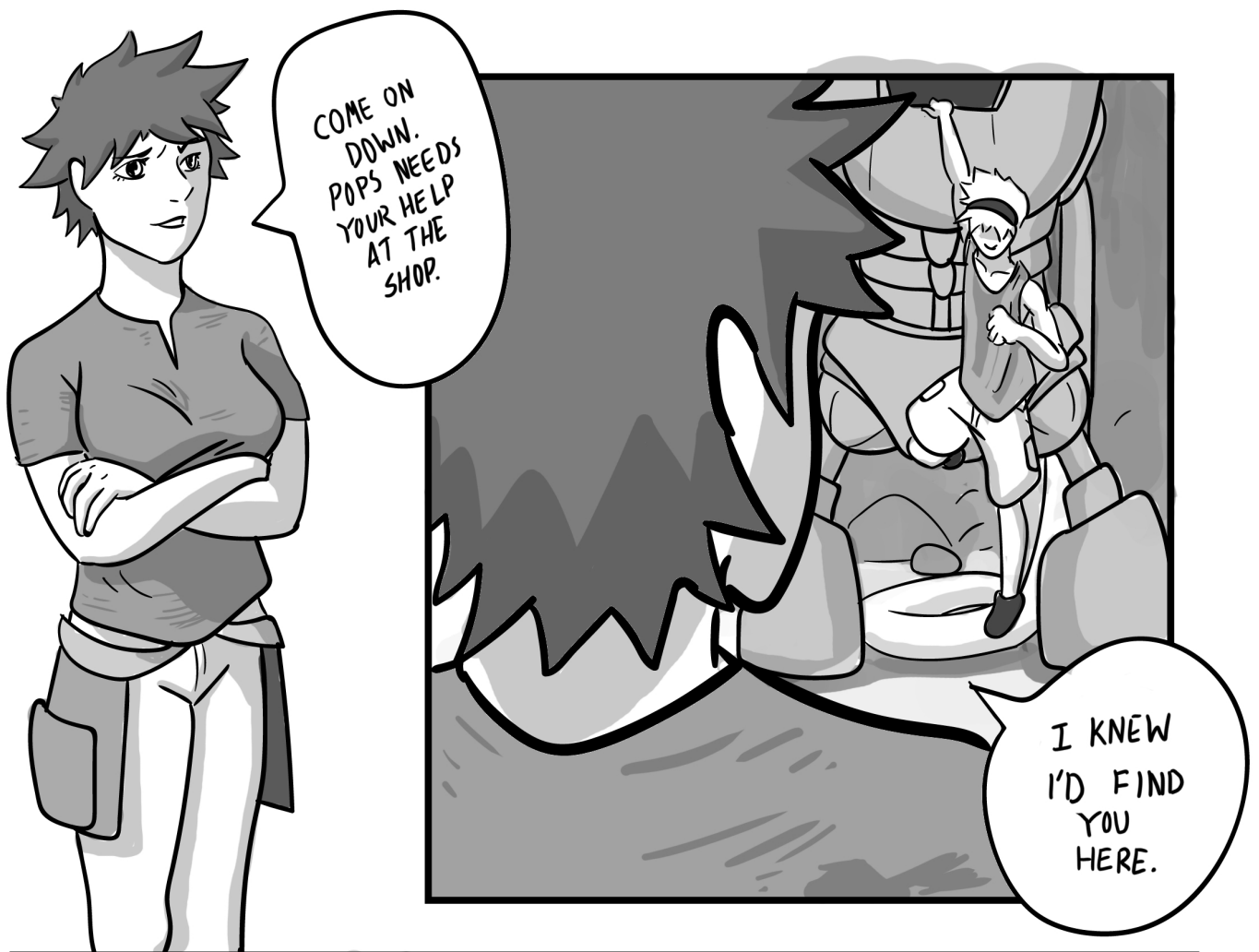
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YO POP!
I
BROUGHT
SITCH
BACK.

ABOUT
DAMN TIME.
JUST ABOUT
AVOIDED
DISASTER AND
STOPPED THE
BLEEDING.
COULDN'T SAVE
THE ARM
THOUGH.
GONNA NEED
A NEW ONE.



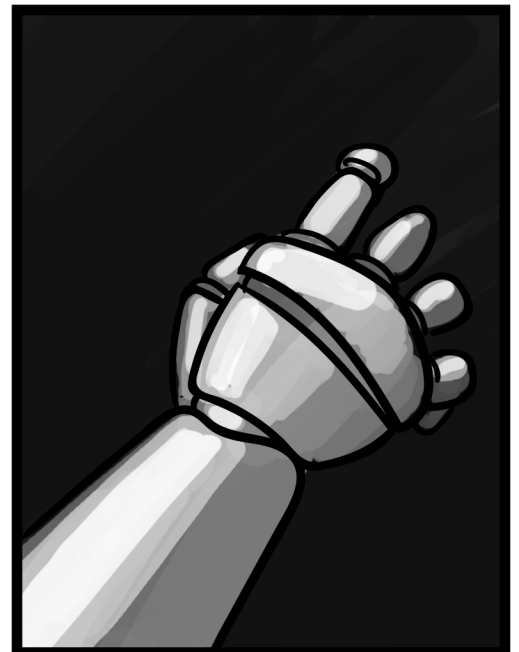
YEAH,
YEAH.



SITCH,
RUN OUT
BACK AND
GRAB A
T-28 FROM
THE SHOP.
AND I DON'T
WANT TO SEE
YOU RUN OFF
AGAIN.

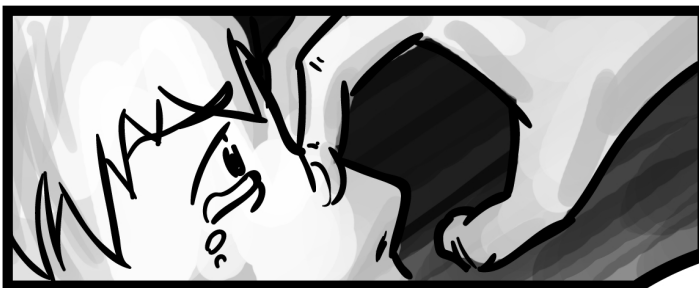
YEAH,
YEAH.



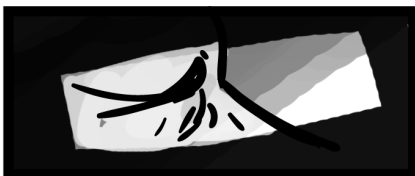




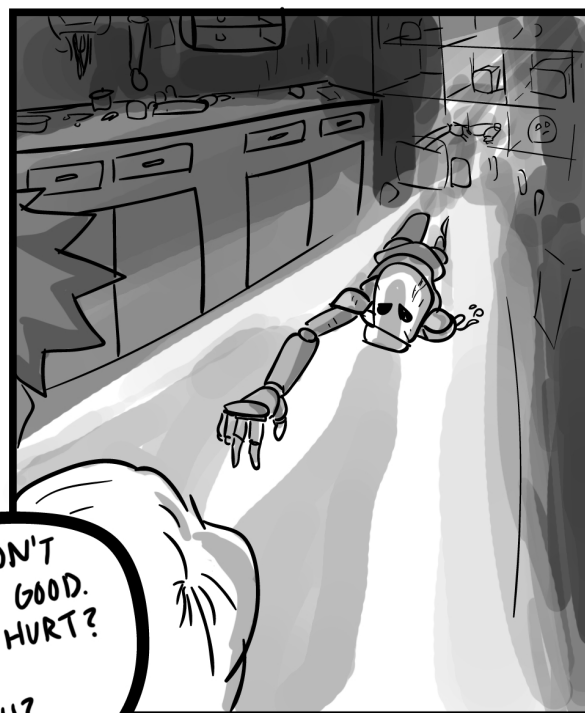
WHY DID YOU LEAVE US



SITCH!



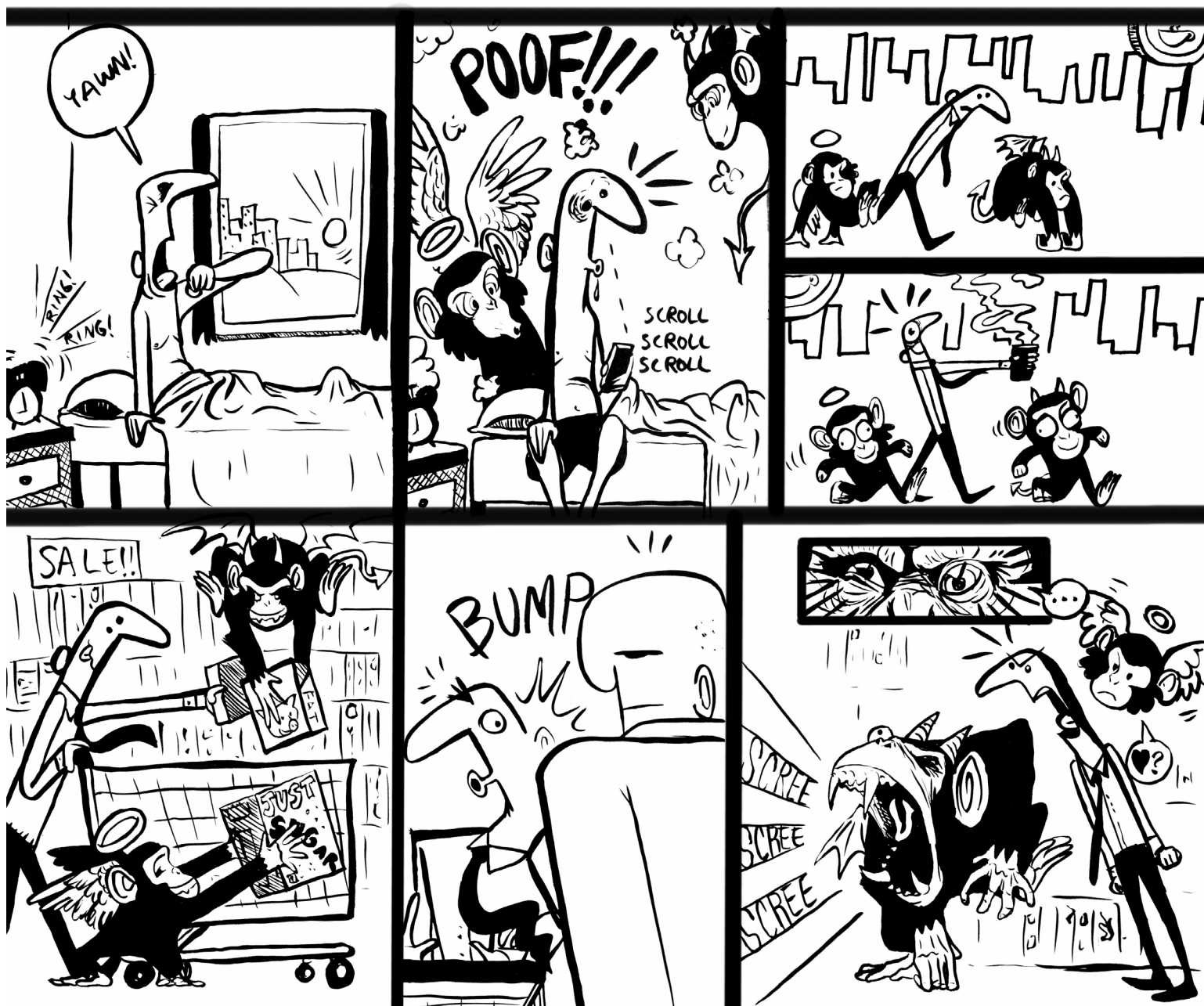
SITCH!!!



YONG YANG

by Erick Wonderly

We often like to think that the natural world no longer has a hold on us. But experts find more and more ways our ancestors' natures bleed into our own. Many psychologists use the Chimpanzee (Violent, domineering) and the Bonobo (Egalitarian, peaceful), as analogies for our two human natures.





BENEATH THE INTERNAL SEA

A REVIEW OF DER-SHING HELMER'S *MARE INTERNUM*

by Emily Preston



(Content Warning: the comic reviewed here contains mature themes including suicide and child sexual abuse)

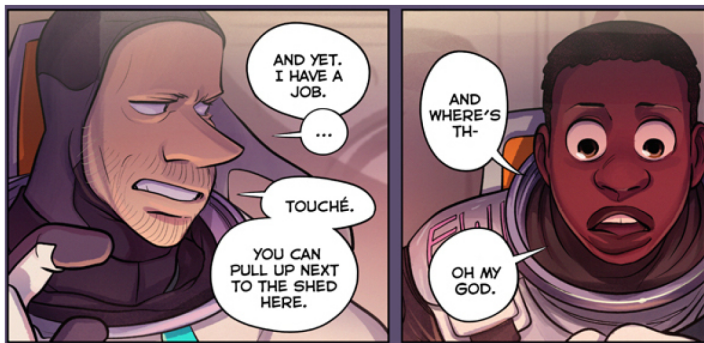
My favorite class in high school was Astronomy. Fourth periods spent listening to Mr. Black's dry sense of humor and absorbing his chill high school science teacher zen somehow managed to take my mind off of the stresses of my senior year, about which I could eagerly write pages on. For sixty-eight minutes two out of every three days (my high school was on something called the ABC schedule, meaning we had eight classes that rotated every three days, two days with a class, one without), my only concerns were what lay beyond the Earth. I love astronomy. I love the stars, I love the vastness of space, I love wondering at the possibilities of life beyond Earth in our universe.

I also really, really love webcomics. One of my favorites is *Mare Internum*, a webcomic created by Der-Shing Helmer (you may know her as the creator of another popular webcomic, *The Meek*). While I have several favorite things about *Mare Internum*, one that seems relevant here is the way in which it fulfills my inner astronomy nerd (as well as biology nerd). With a background in biology and education, Helmer is able to fill the pages of *Internum* with a robust and believable, yet fantastic and enchanting environment (I should probably mention here that I'm an Art Major and not a Bio Major, so maybe take that "believability" bit with a grain of salt).

"Helmer is able to fill the pages of Internum with a robust and believable, yet fantastic and enchanting environment."

Offering a look at early colonization of Mars by humans later in the 21st Century, the comic follows scientist Doctor Michael Fisher, who is due to be sent back to Earth after being fired from his position on the research team at Station Devotion on Mars. However, Michael doesn't plan on leaving the way anyone else wants him to; in fact, the comic opens on his blundered suicide attempt, foiled only by an "urgent" call from a crewmate telling him to get his butt out of bed. The comic pulls no punches--right from the get-go it deals with an extremely heavy, mature thing. One of the things I love about Helmer's work is how she manages to take something as morose and serious as suicide, and portray it in an incredibly human and real way, without setting a tone that is dark or depressing. Instead, the tone rather quickly becomes one slightly more hopeful. Fisher resolves to stay alive for the moment--to spite his commander Goto, and to help his replacement, Doctor Rebekah Egunsola (aka "Bex"), get acquainted with his field research site. It's around this time that we get to learn a little bit more about our characters. This is a good time to mention another of my favorite things about this comic: its diverse cast. Dr.

Egunsola is Yoruban and hails from Nigeria, and is a mother of two young boys--they, along with her husband, remain back on Earth. Dr. Fisher's sexuality is mentioned explicitly to be "not straight," and the majority of the other Station Devotion crewmembers are non-white. Helmer's writing shines through here; our introduction to the characters feels natural and easy without being forced or awkward, aside from a few purposely-awkward interactions between characters, but even those feel somehow natural, as if we were watching real humans navigate this scene. Their characterization feels original and fresh, not relying on stereotypes or cliches, and is overall very well done.



As the story develops, we learn a bit more about Dr. Michael Fisher's history, one thing of note being that he was sexually abused as a child. Dr. Fisher struggles with the trauma and mental illness this has brought on him even decades later, the remnants of his past affecting him even as a successful scientist with international acclaim. Even his success, however, seems to be waning; he is now losing his career as a result of a failed legal battle over invasion of his private health records by his boss, which is what prompted his suicide attempt. It's this worldwide acclaim that Dr. Egunsola recognizes and at first connects with him over, describing her children's love for him and his documentaries, almost like an interplanetary Steve Irwin from the future (as someone who grew up on Steve Irwin at least, that was the first connection I made--definitely a plus in my book). Fisher's instability brought about by the recent resurfacing of his past trauma comes to a head as the two explore Fisher's field site, and things begin to go wildly wrong. In short, Fisher breaks down in front of Egunsola, there is a cave-in, and the two are separated. After being knocked unconscious and invaded by a Martian parasite that flaps about as it chills out on/in his leg, Fisher discovers a vast

ecosystem, with liquid water and living organisms that range in size from massive to miniscule, beneath the planet's surface, and meets the Martian Kallakore. This is where Helmer's background in biology really shines, as well as her creativity as a writer and skill as a world-crafter. Kallakore is no Star Trek alien (not to diss Star Trek aliens)--his form is absolutely inhuman, and he and Fisher even share a charming scene in which Fisher tries to teach Kallakore to laugh, but is informed that the physical act of opening one's mouth wide is considered childish and immature in the Martian's culture. This moment brings a sense of cultural relativism to the comic, and while such a thing is a common staple in science fiction, especially those depicting alien encounters, it is often difficult to handle well. While differences between cultures are difficult if not impossible to depict in any "true" way, I find Helmer does a good job at drawing our attention to the differences between these characters in a way that feels believable but is simultaneously entertaining and charming.

"Kallakore is no Star Trek alien--his form is absolutely inhuman"

The comic's exploration of astrobiology is definitely a highlight, and it does not view it in a very traditional sense; as much as Kallakore tries to explain to Dr. Fisher their circumstances for being present in the subterranean ecosystem, there is a mystery to it all. The system they inhabit isn't really "natural" at all; as Kallakore explains, everything is part of a self-regulating system; built by whom, Kallakore does not know. "Local fauna," they explain, is not local fauna at all--it's all machines, "maintained and controlled by processors." Kallakore has been alive since liquid water was on the surface of Mars, about four billion years, though most of its oceans had dried up by the time they reached maturity. That being said, Kallakore believes they have been either put into stasis or "restored" several times over the course of those years, and why that is, and what the purpose of the system is, is a mystery to them as much as Fisher. So as much as this story explores the possibilities of extraterrestrial life, it also seems to be exploring the possibilities of technology and just how closely interwoven technology and biological life have the

potential to be.

Another one of my favorite things about this comic is Helmer's art style. She is, in my opinion, an extremely strong artist, and her work in *Internum* is no exception. The flowy lines, the dynamic character designs, and the bright, vivid colors all help to lend this story an exciting, welcoming, and somehow lighthearted vibe that interacts with the seriousness of the subject matter and plot in such a way that it creates what is to me an incredibly compelling and enjoyable comic. I try to imagine this story told with a much more "serious," realistic art style with more washed-out colors, and the image I get is of a much more morose, somber, and somewhat depressing story. I think it goes back to that aspect I touched on at the beginning of this review--that tone of hopefulness, of the world being brighter, more vivid, despite the shittiness that it may contain at times.

"As much as this story is about the possibilities of extraterrestrial life and technology, it's also about people."

Each of these elements themselves contribute to what is an incredibly captivating science fiction comic, but as much as this story is about the possibilities of extraterrestrial life and technology, it's also, as Helmer says, about people. Trapped beneath the Martian surface in a subterranean cavern surrounded by artificial life that seems really, really real, Michael at one point voices his disbelief at the whole situation--how improbable it is that there's such a vast system below the surface of Mars, that Kallakore is as old as they say they are, etc.. Part of his difficulties leading up to this, it seems, is that he wants to move forward, but can't seem to. On the surface he became suicidal, and had developed self-destructive tendencies with his relationships. Once he is below the surface, things change. The "internal sea" is not just a literal thing that Michael encounters within Mars; it is something he must deal with within himself. Michael is a CSA survivor, and as an adult, he has for the most part been able to move on to a successful life once out of that situation. However, as his medical records are sought after by his commanding officer without his permission and the trauma he ex-

perienced is forcibly dredged up to the surface of his memory, it becomes apparent that the struggles of dealing with that trauma are not simply past tense. When on the shores of the internal sea beneath the surface of Mars, Michael is forced to move--he has to in order to survive. Michael's journey through the cavern seems to be in part a sort of reflection on the nature of dealing with trauma, something that, as seems to be suggested by the narrative, is not something that is simply "one and done." It's something he has to be aware of, keep contending with, lest it consume him; his journey thus far is a reassertion of the need to keep living, in the face of really, really awful things happening, whether caused by some greater conscious being or simply the random happenstance of an indifferent universe--to stand in defiance of the long odds of one even existing in this life. He acknowledges that this is a continual process--that you have to "relearn this basic shit over and over again," in order to work towards escaping.

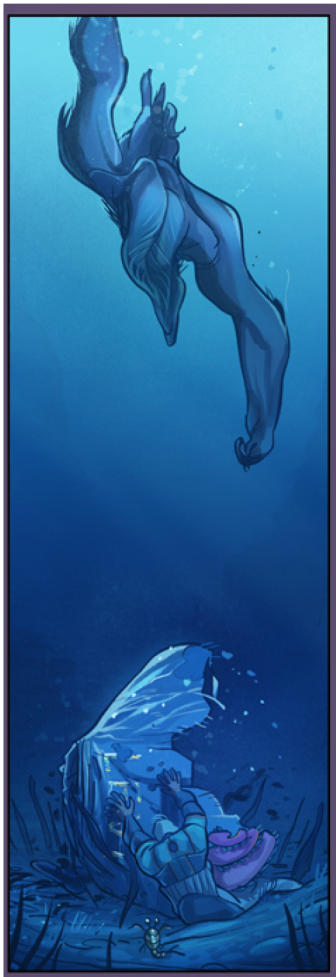


What Michael seeks to escape is not just the literal cavern; while he and Kallakore are trapped within the system, Michael and Kallakore both seek to navigate and escape their own "internal seas." Michael must contend with his trauma, and Kallakore feels tired and resigned after spending four billion years trapped here, having loathingly accepted that they are condemned to spend eternity there yet desperate for a chance at escape. At one point Michael tells Kallakore of something "sort of" like a dream he had--in it, he and Kallakore sat on the shore of a vast ocean, and Kallakore told him that they must stay there. Michael tells Kallakore "What you were saying was wrong, but I believed you because you were my friend and we only had each other." (3.48). While Michael tells this story, one of the panels flashes back to the moment at the beginning of the comic when Michael

nearly attempted suicide; in Michael's flashback, "Kallakore" is not Kallakore at all, rather it's the voice that told him to end his life, the mental illness that tried to convince him that continuing to live (read: escape) wasn't worth it. But Kallakore is real, and it becomes apparent that as much as Michael needs to not let Kallakore convince him to accept that he's trapped there, Kallakore needs Michael to convince them that trying to escape is worth it. As Michael says, "the emptiness is a relief. It lets you hide. Lets you forget yourself, and all the things that hurt. But you can't live there for long. Eventually, you have to learn how to move again." The "sea" can be a place to rest, to block out the bad stuff--but it's no place to live. With Michael's help Kallakore realizes there is a possibility of escape, that there is more potential to life than staying trapped down there, and so they resolve to help Michael. There is suddenly hope, and while that certainly doesn't mean things are going to go smoothly, it becomes apparent that there is some kind of point to trying to move forward, even if they are not sure at the moment exactly what that point is--it's something to go on, it's out there.

If you haven't taken the time to read Mare Internum yet, I really suggest you do. It feels refreshing to read because it combines a well-thought-out story, excellent characterization, beautiful art, and a delicate handling of heavy subject matter in such a way that it creates an incredibly compelling and engaging comic. While it does contain some extremely mature themes, they are not used for shock value, a promise made the creator herself--the story is, as Der-Shing Helmer states, about people, not just about science.

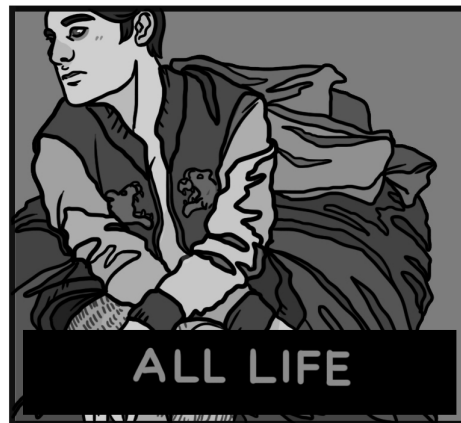
The comic can be found at: <http://www.marecomic.com/> and is updated along with Helmer's other webcomic, The Meek.





LEFTOVER

I AM...



IF YOU TOUCH ME...



THEN YOU WILL KNOW...

I HAVE

ALWAYS

HATED YOU.

WHEN YOU TOUCH ME...

I WILL

CONTINUE TO

HATE YOU.

WHEN YOU DIE...



MORE THAN YOU.



FREED FROM THE FLESH.

BY BASILPRICE

Apartments

by Lauren Bryant

415

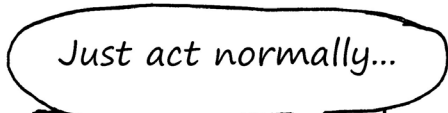
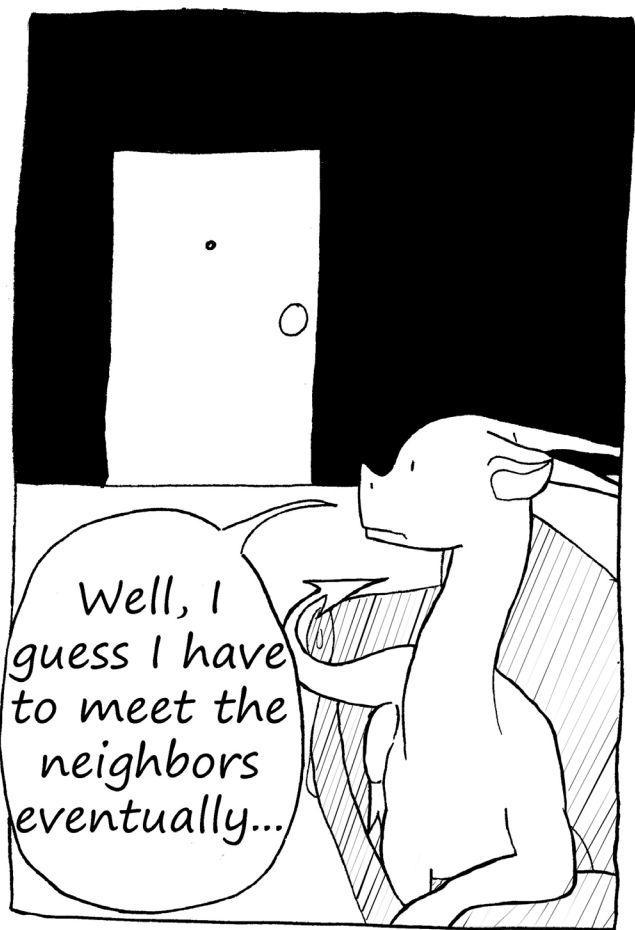
Hello?

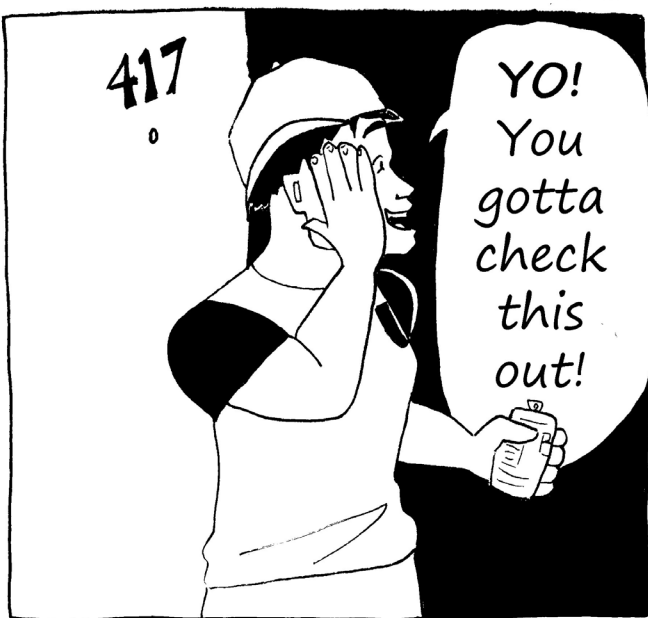
Yes, I'm calling to make a noise complaint--

You can't handle it right now? Why?...

Me? But I'm...

Well, in that case I guess I'll go talk to them myself... And no, I'm not going to set them on fire!



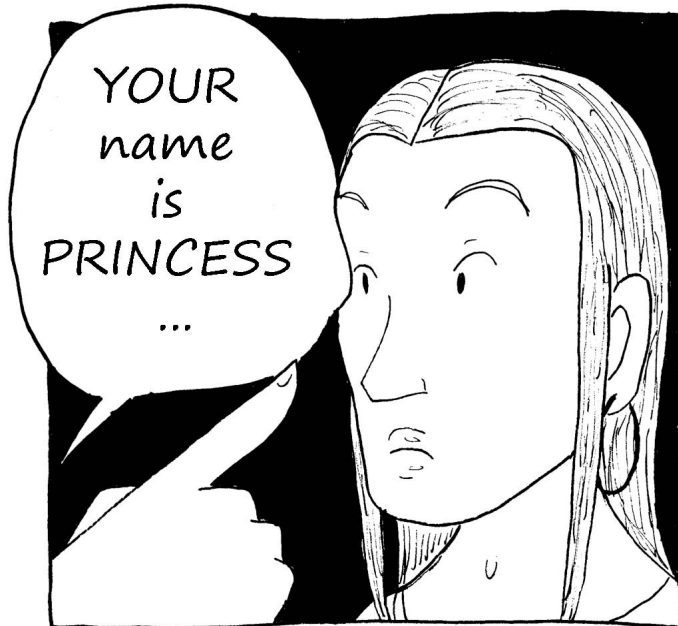




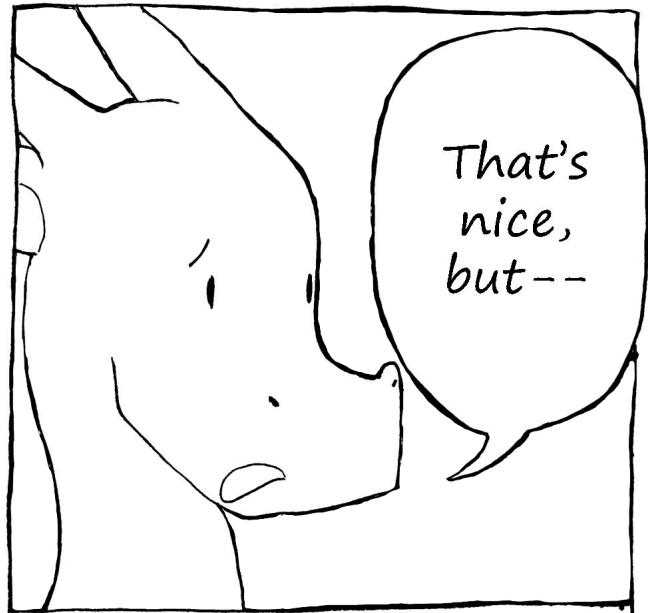
Whoa.



Yo,
Princess,
Princess...
hic



YOUR
name
is
PRINCESS
...



That's
nice,
but--

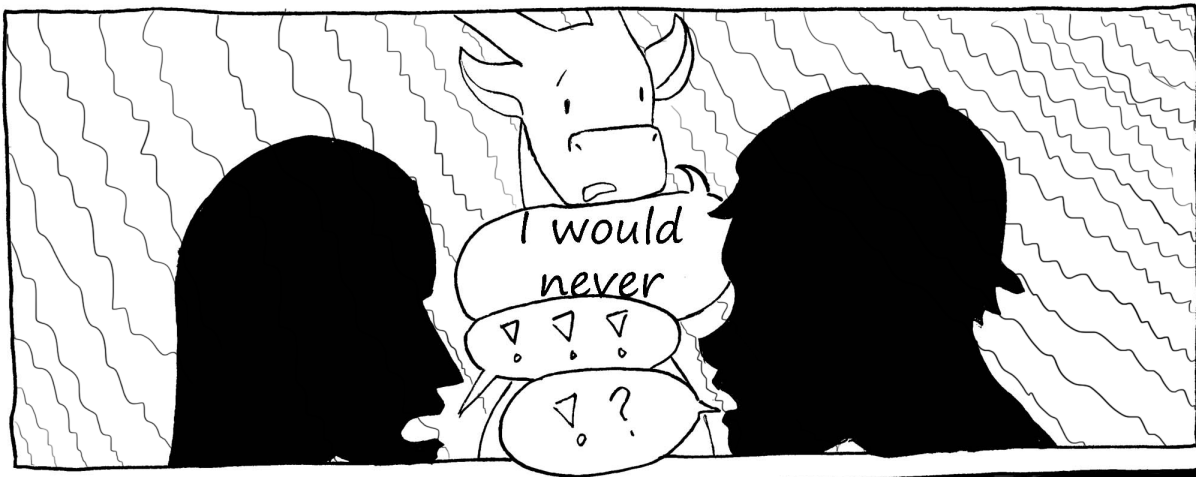


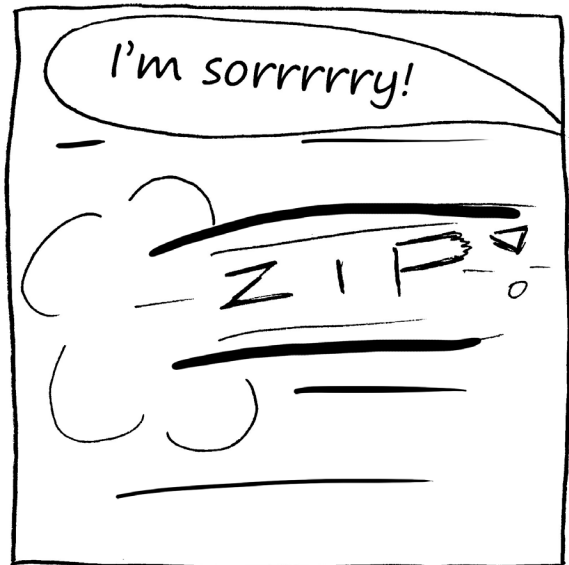
...and
YOU'RE
a
DRAGON!



Good lord...

You better hide,
Princess, or he's
gonna kidnap you!





“DEADLINE”

BY ERICA PAHUA

DAY 0: NEW ART ASSIGNMENT IS ASSIGNED.
DUE: MONDAY, NEXT WEEK.



WEDNESDAY NIGHT...



THURSDAY NIGHT...



FRIDAY NIGHT...



SATURDAY NIGHT...

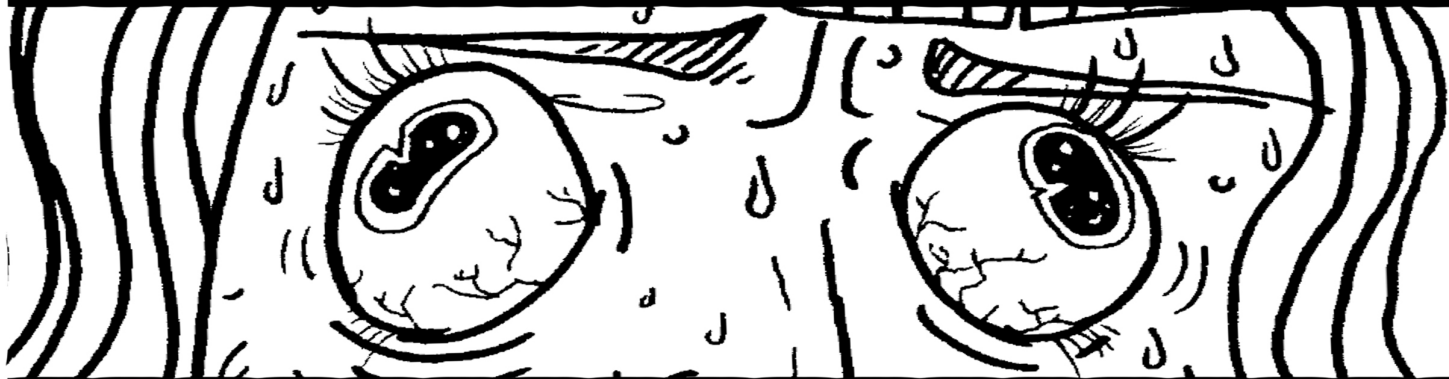
DAY 6: ASSIGNMENT DUE TOMORROW AT 8 AM
TIME: 7 PM



WAIT. SOMETHING FEELS.. OFF. LIKE I
FORGOT SOMETHING...



FUCK



FUCK, I FORGOT THAT ONE ASSIGNMENT DIDN'T I WTF HOW DID I FORGET ABOUT IT?! JFDKSAFJ SAKGHDHFJAKSD JDSAKA AGH.

MAYBE I'M LUCKY!



I NEED TO START THAT ASSIGNMENT NOW OR ELSE I WON'T GET ANY SLEEP AND THEN I'LL FAIL THE REST OF THE TERM AND MY PARENTS WILL BE ASHAMED AND I'LL NEVER AMOUNT TO ANYTHING AND I'LL BE DEAD. D-E-D INSIDE.





AFTER A FIVE
MINUTE SOB
SESH...



3:40 AM

7:45 AM



THE END

ART ACCESSIBILITY WITH RAUL THE THIRD

Conducted by Lauren Amaro

Art Ducko: Lowriders in Space was a joint effort between you and Cathy Camper. What was different about working as part of a creative team versus working alone?

Raul the Third: It's pretty different, but it's also very rewarding in many different ways. I think one of the conceptions people have of artists is that we're all working hermetically in caves and we only come out when things are done. But the truth of the matter is that artwork is, a lot of the time, a very collaborative process... Cathy and I have to work with our editors, and then from there I have to work with my art director. But what's really cool about collaborations—and this even happens in the fine arts, where I'm working with curators, or my gallerists—[is that] we're all a team trying to make something that's special and unique. We've got each other's backs and I think that's the most valuable thing... We're like a cool gang.

"We're all a team trying to make something that's special and unique."

AD: The artwork inside of Lowriders in Space has kind of a retro feel, as well as some underground comics-style sensibilities. What were your inspirations for the art style of the book?

R: Jeez, well, I am a creature. I was born to draw comic books I think, because of my education and introduction to comic books. I've always had this fascination for books...my two younger brothers (Danny and Rubin) [and I] got introduced to the world of books pretty early on. Luckily, we grew up at East Projects, and fortunately there was this recreational center just a few blocks away from where we lived. My mom would take us there; the librarians would make us read books, and then they would make me draw illustrations from some

of the books that I've read. And then, to top it off, Paso's a really poor town in many respects. It's a working-class town, so there's a lot of great flea markets, right? And I just remember...my mom would take us to flea markets, and I didn't care about anything but looking for old books. I just loved things that were old—having old paper and old comic books. Then there was the 7-Eleven, which was a big inspiration because of all the superhero books I could find there... My first job ever was at this place called Bill's Coins, Cards, Stamps, and Comics. And [there was] this dude [named] Bill Quarrels. He was from Milwaukee. He was like a fucking packrat, you know? He had everything—like, everything: comic books from the very beginning of comic book history, all the way [from] perverted sex comics [to] old superhero books [and] Zap Comix—all sorts of shit. I was like, "Holy crap. You can do anything in comic books."



AD: So, why ballpoint pens for the art?

R: To me, it was so important to create the book with ballpoint pen [for many reasons]. One, I used to love Lowrider Magazine as a kid... I would flip through it and look at the pictures. And then I

would look at the fanart—really nice, super amateurish drawings turned in by people. A lot of those were drawn by ballpoint pens. Secondly, I love prison art and a lot of that is done with ballpoint pens. I also want this book to be super accessible; I want everyone to think that they can draw like me. I love Jorge Guadalupe Posada and Emilio Vargas; I loved how they were really interested in spreading the written and drawn word to pobrecito Mexicans. These people deserve to be able to read things and look at cool pictures too, so they started printing these really cheap books using really cheap ink—red and black. And suddenly, Posada’s images were everywhere—all over Mexico. Poor people were hanging them up on their walls and I think that’s pretty amazing, right? That you can make art accessible to all of these poor people who need inspiration and it allows them to dream... And so... I want poor little Mexican kids, poor little black kids, poor little whatever other group... to look at my book and understand that they have the same exact material that I used to draw *Lowriders in Space*; if they want to, they can start drawing their comic books using the same materials—right here, right now.



AD: Is there anything that you keep in mind in terms of style or composition to engage other readers of a different audience? Or are you pretty much just having fun with it and drawing what you would’ve liked to see as a kid?

R: Honestly, I don’t really think about kids when I’m drawing the pages. I think for me, the most important [aspect] was how it’s a great book because it has Latino characters that speak Spanish and are passionate about their work. [It’s] also [important] that it’s drawn with an accessible art material. Those are, to me, why I think it’s an important book to have in libraries and classrooms. But as for the drawings themselves, I, personally, am just having a great time... I just enjoy putting things into the pages, you know? I like adding in all these little extra asides that I know that a younger reader is going to pore over once they’re done reading the book the first time.

AD: I definitely want to get a copy for my baby cousin because they’re growing up bilingual... [Representation of] Latino characters wasn’t something that I saw a lot growing up, despite having two bilingual, Latino parents. So, this is very cool personally to me.

“There are stories like that throughout where a lot of kids are just feeling happy that there’s Spanish there.”

R: Yeah, it’s awesome! [A] teacher wrote us a letter about this student who didn’t speak English very well and was a very reserved student—didn’t talk much in class. And most of the kids were white kids and he was really shy and suddenly they got this book into the classroom and the kids who were reading it were all asking him to pronounce the words in the book correctly, you know? Like, “Hey, how do you say this?” And he would tell them and the teacher said that it was just like... suddenly he was included in the conversation and he felt really proud that he was able to tell them how to say these words. And that’s—to me, that’s just an awesome story, you know? I just love the fact that this little kid, like... I don’t know, this book was obviously for him. And he couldn’t wait to read the second book. And I know that there are stories like that throughout where a lot of kids are just feeling happy that there’s Spanish there. Also, parents love the books and are reading [them] to their kids because they recognize some of the pop cultural references within the drawings and whatever else.



AD: How can aspiring creators pave their own path for publication?

R: Advice that I give to young artists is to make yourself accessible. When I came to Boston, it was really when things started to happen for me. And of course it takes years; it's not something that's gonna happen immediately. Nothing ever does. But as long as you're having a great time along the way, that's what matters the most, right? That you're achieving little things here and there, and you may not even be completely visible, but after you look back, you realize, "Oh, I did all these little things." What I say is just make yourself accessible and allow yourself to be ready to take on projects—even projects you might not have ever intended to do. For instance, when I was in Boston, I would sit around in coffee shops and do something I like to call SPD—everyone thinks it sounds like an STD, but it's not; it's strategic public drawing. I found out in the city of Boston there was all sorts of cool shit happening—whether it was an art gallery or a book publisher or the music scene—and I would just sit my ass down with a really cool drawing and I'd work on it [hoping] that someone would tap me on the shoulder and say, "Hey, you wanna draw something for...?" or, "Can we hire you to do this?" or whatever. [I]t ended up turning out that way; people started asking, "Hey, do you want to exhibit at our coffee shop?" And suddenly musicians would be like, "Yo, man, do you want to draw for our band?" Or, "I'll give you some burritos if you draw me a menu." And I'd be like "I've never done that before, but okay; I'll do it!" I think what's important is saying "yes" to little things like risks, you know? For me, at the time these little offers were like, "Holy shit, I'm drawing a poster for a band-you've-never-heard-of!" And I'd be like, "Oh my god, this is amazing!" I would treat it like I was drawing a poster for—I don't know—Pearl

Jam, some big band. Kanye West, I don't know. It gave me the confidence to tackle bigger and bigger projects that came my way. If I could do that and do a good job, I would think, "Oh, I guess I can do anything!"

AD: So by "accessible" do you basically mean being open to those opportunities, and willing to take them on?

R: You have to be open to them, and you have to say "yes" to them. And if you say "yes" to something, that means that you have pride in what you do. Even though you might not know exactly how to do it, you're going to figure it out because you don't want to fail; you're going to go around and ask questions. You're going to say, "Hey, I saw that you painted that mural a week ago; what kind of paint did you use? Oh, water-proof house paint? Cool!" Shit like that.

AD: How important do you feel zines and indie publishing art are for the development of young creators, and what are the ways they can get involved in what resources are available? It sounds like a lot of your work is focused on showcasing to young creators and aspiring artists [that they] have more resources than they may realize.

R: Yeah, I think the importance of zines is the community building that you make. The moment you begin to make zines, you start sharing your work with other people and that's a really important thing to do. Sharing your ideas with people, communicating your ideas with people, and then sitting next to somebody at a comic book convention who has traveled across the country and who is making zines as enthusiastically as you are. Sharing your zines with that person, and just building a great community of people that you are going to see from one city to the next as you couch surf and do all of that fun stuff [is important]. And then learning from one book to the next, that's also one of the most important things. Before I drew *Lowriders in Space* with Cathy for Chronicle Books, I had drawn hundreds of pages that I published and self-published in zines. My editor Genie, an incredibly experienced editor/director of children's publishing at Chronicle, was like, "I can't believe this is your first book; you're so good at it!" I guess

that's really the importance of the making of zines is simply all of the experience that you make... All of those people that you're going to end up meeting, you never know in what capacity you're going to end up working with them in the future. Some of them are editors for book companies; some will write for cartoon companies; some will end up being your collaborators on big projects like Cathy and I working on the Lowriders series. Working on your zines and making zines is such a wonderful way to begin to experience what it's like to be a book creator.

AD: Because comics are coming into the mainstream, we're seeing them more in popular culture. As a member of that community, how are you seeing it influencing the work that's being put into museums as people are putting more cultural importance on comics?

"Don't be so quick to define yourself; there's no reason to do that. Just try doing everything."

R: Well, I think it's nice to think of how both are influencing the other, you know? Comic books, of course, have influenced contemporary art for a very long time... [with] pop art in the '60s and artists like Andy Warhol and Roy Lichtenstein [and then with] the Superflat movement, like Takashi Murakami and how he was influenced by manga. But... contemporary art has [also] influenced a lot of our current crop of cartoonists in taking chances on how they create comic books and what kind of comic book stories they can tell. So now you're seeing a lot of experimental things happening in comic books, [like] not just using traditional materials like pen and ink, but going a little further and maybe adding some painting [or] animated GIFs. It's nice to think, "Oh, we can just work across the board." I always tell young artists, "Don't be so quick to define yourself; there's no reason to do that. Just try doing everything."... Why would you want to miss out on opportunities that could take you on a different kind of adventure? (Figure D)

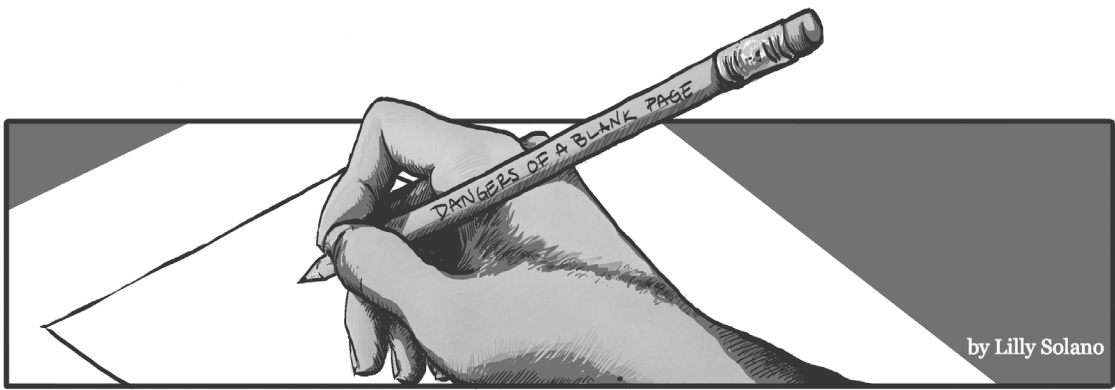
AD: What are some qualities of a good editor that you've experienced, or working with an editing team that appreciated [the project]?



R: I've always worked with four editors in my time. One is Chris Duffy from the Spongebob books, and the other was Jordan Brown. I'm going to talk about the Lowriders book because of how long they are and how much time and effort that's been put into them. I think for the first book, I wrote with Genie and Taylor, [and] for the second, it was Taylor and my art director Neil. So, [for] the third one it will all be Taylor and Neil. I honestly don't think the book could have worked without their guidance. It's just really nice to have them as someone to throw shit at. Cathy and I will throw [ideas] at them and they make sense of it, so they really help you to mold what you're trying to do. They also help to keep you on the path because you could get really overwhelmed with all of the different things that you're trying to juggle. With their "outsider-ness," they will help to keep you on the right path. I think that has been the most fulfilling thing of working with this team... everybody on the project has your back. They're like your gang, and have those skill sets that we use to try to produce something cool. It's an interesting process. Taylor and Neil [look] at my work and [criticize] it at times, but they're doing it because they want me to do better for the project. So, that's kind of cool there... In the second book, there was this one page that I could not make work. Until finally, suddenly I just made it work somehow. Like, "Oh! I see what they mean now. This is better!" I think that that's really the key: that suddenly you realize, "Oh, it is better this way. And if it wasn't for them asking me to make it better, it never would've arrived to this point."

AD: Well, this is an amazing book. Thank you so much again for talking with us!

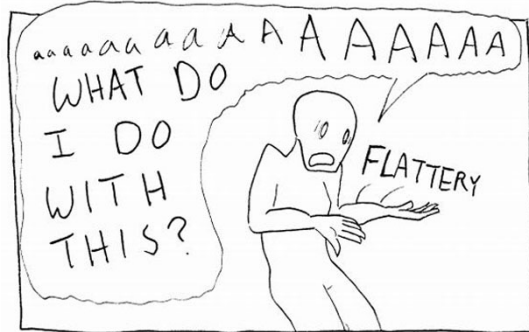
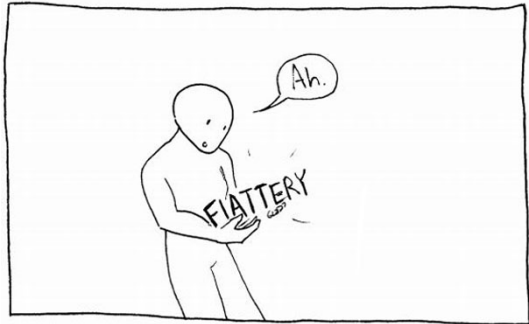
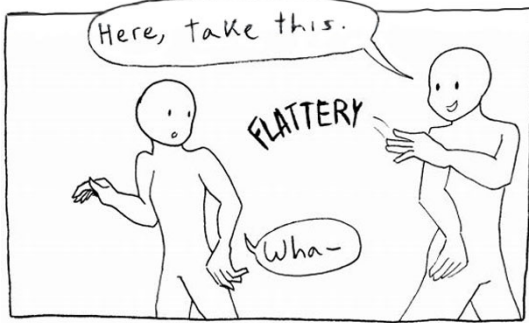
R: No, no, thank you so much!



by Lilly Solano



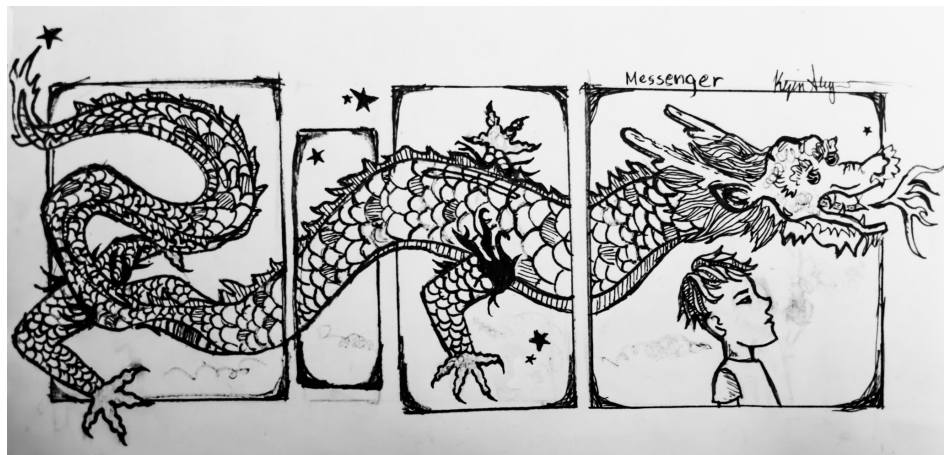
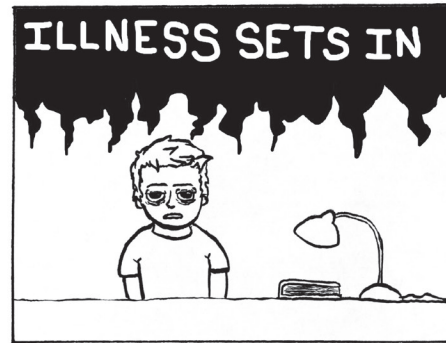
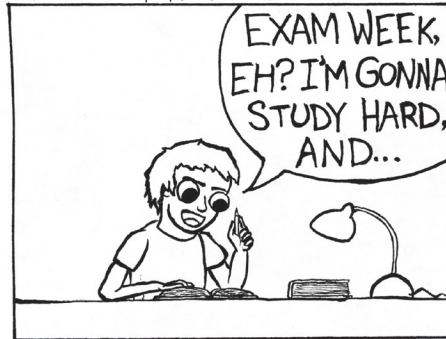
Deep Fried Duck Strips



temptation by: Juliet Lasry



"Exam Week" by Tyler Crissman

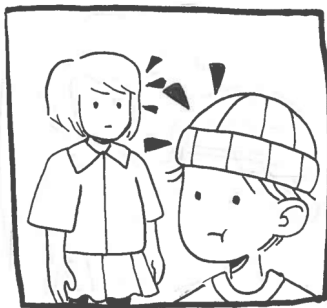


Chayenne

By Emily Preston



every time i see this hat...

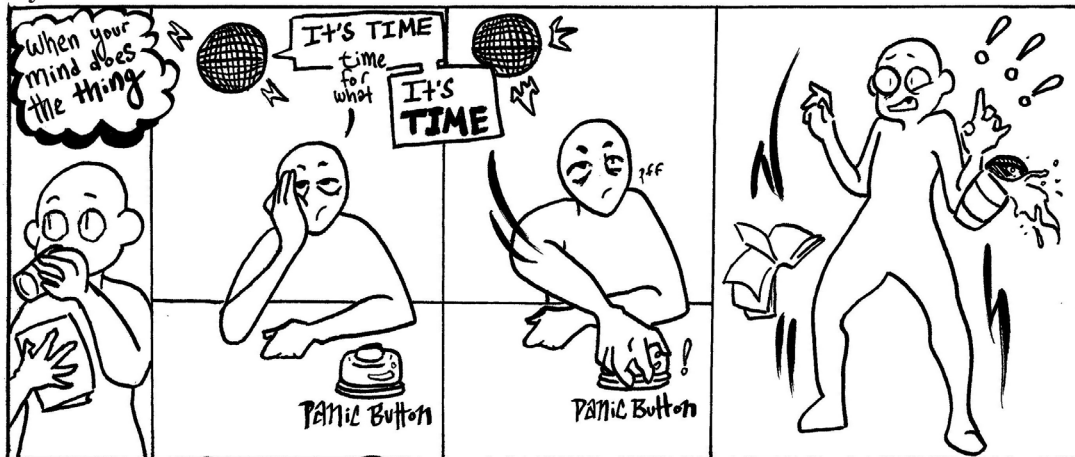


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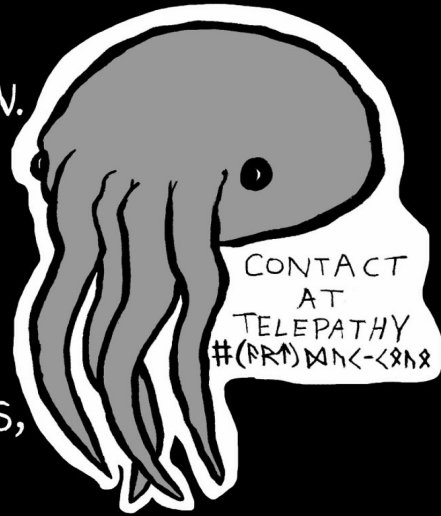
By Erick Wonderly



By Ash



COSMIC BEING
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 DISTORTING SPACE-TIME,
 AND CUDDLING.

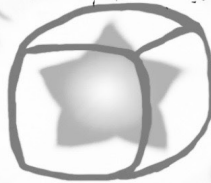


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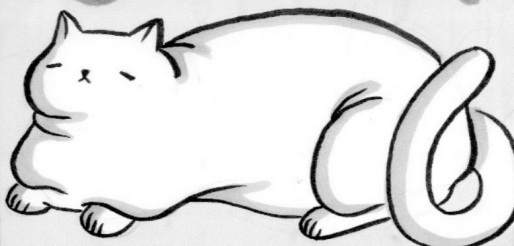
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